

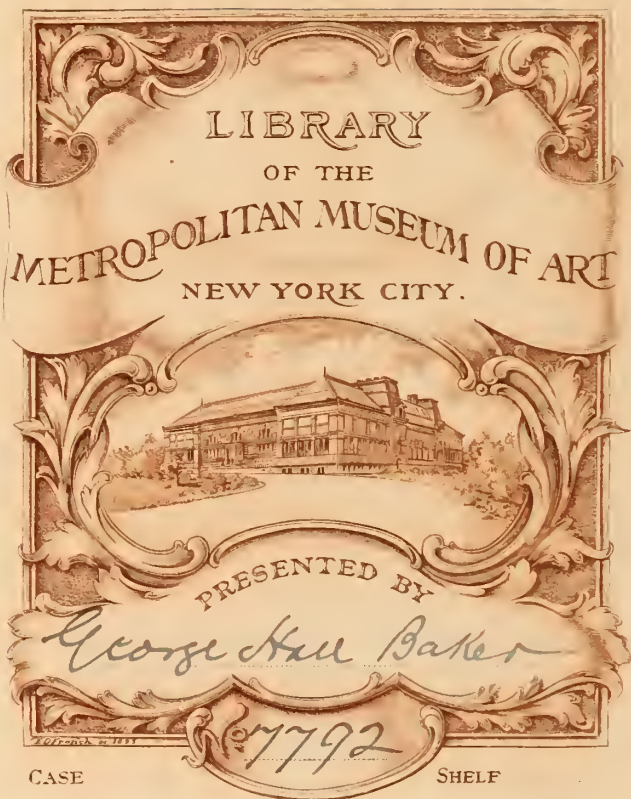


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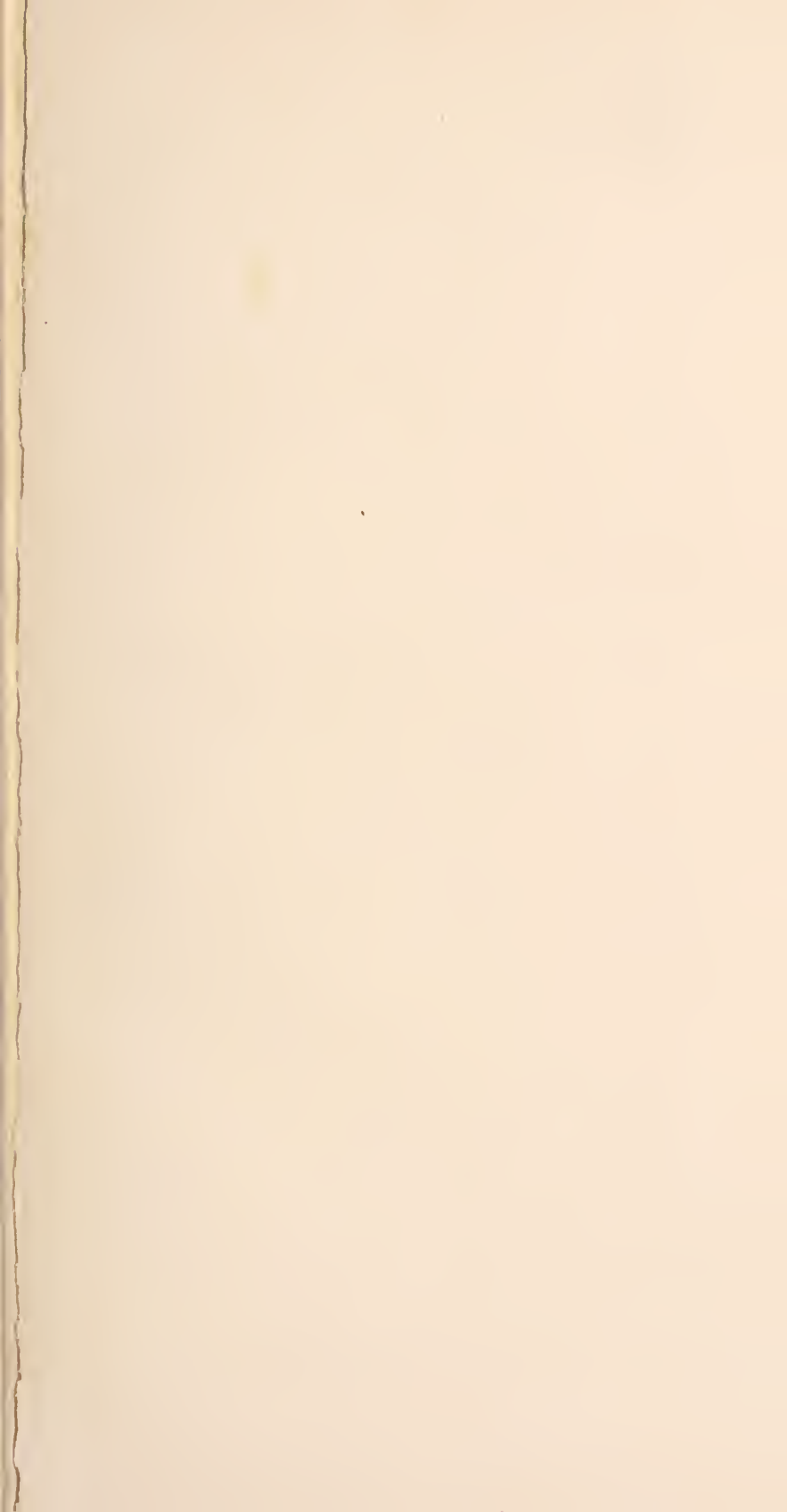
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No. 116. OSTEND PIER, HIGH WIND AND TIDE. 32 x 44.

ILLUSTRATED CATALOGUE

OF

PAINTINGS

WORKS OF

HERMANN HERZOG

AAA

TO BE SOLD BY AUCTION, WITHOUT RESERVE

ON WEDNESDAY, THURSDAY, AND FRIDAY
EVENINGS

APRIL 25TH, 26TH, AND 27TH

BEGINNING AT 8 O'CLOCK PROMPT EACH EVENING

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE, NEW YORK

WHERE THE PAINTINGS ARE NOW ON EXHIBITION DAY
AND EVENING (SUNDAYS EXCEPTED), UNTIL
DATE OF SALE.

THOMAS E. KIRBY, AUCTIONEER

AMERICAN ART ASSOCIATION, MANAGERS

1888

SALE OF THE HERZOG COLLECTION.
Paintings of Pike County Scenery by a German Artist.

Seventy-nine pictures of the collection by Hermann Herzog, on exhibition at the American Art Gallery.

SOME OF THE PURCHASERS PRESENT AND THE CHIEF PICTURES SOLD.

At last sale.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within one day from conclusion of this Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOS. E. KIRBY, AUCTIONEER.

HERMANN HERZOG.

HERMANN HERZOG was born in the city of Bremen, and early exhibited an uncommon inclination and fitness for the pursuit of art. At the age of seventeen he entered the Düsseldorf Academy, at that time the most flourishing art school of Europe, as a pupil of Professor Schirmer. When, however, in 1854, that distinguished master was called to take charge of the Academy of Carlsruhe, the young artist became a private scholar of the great Norwegian landscape painter, Hans Gude, whose influence gave the final direction to his genius, and led him to make "the first of those fruitful voyages to Norway, which have had the result of linking his name with the beauties of that picturesque land, and making both known all over the world."

His first picture painted on his return was purchased by the Queen of Hanover, who subsequently acquired two others, and the path to success, thus auspiciously opened to him, has been pursued ever since without impediment.

He subsequently revisited Scandinavia, and wandered besides over many other countries, making studies in Switzerland, Italy, the Bavarian Tyrol, and on the shores of the North Sea, and the coasts of Holland and Belgium. In 1871 he made his first visit to America, during which he painted many subjects from the Adirondacks, Lake George, and Niagara. Later he made an extended tour through Mexico, California, and Colorado, finding fresh motives for his pencil wherever he went.

Of late years, he has devoted himself more especially to the delineation of American landscape, and he has been almost the pioneer in one of the most romantic regions of Pennsylvania, if not indeed of all America—that of the Upper Delaware, where the river, separating Pike County from the

State of New Jersey, flows through scenery scarcely equalled in the world for variety of charm, for grandeur combined with beauty.

The Philadelphia *Press* of March 15, 1885, in an article, from which much of the above has been taken, says of the artist and his work :

“ The characteristic of Herzog’s painting is realism, added to an excellent technique. His subjects are all taken from nature, without, however, being ‘views.’ He possesses a power of selection that is equivalent to creation, and his works, painted out of doors, have the unity of purely ideal compositions. His faculty of catching, at a glance, all that is characteristic in the motive before him, of choosing the most effective illumination, and even the most favorable season and time of day, assisted by a rapidity of execution which enables him to seize and fetter the most transient phenomena of light and shade—of clouds that pass and of wind-swept water—amounts to genius, and makes his pictures unique among landscapes.

“ No one, besides, knows better than he how to intensify the loneliness of a forest dell by the introduction of a shy deer or solitary heron, to increase the savagery of a rocky chasm, where the waterfalls leap from crag to crag, by painting in a bear or other wild animal, while his snow-covered mountain tops are brought nearer to our sympathies, as the homes of the reindeer, the chamois or the eagle. Yet, withal, there is no affectation—of poetry or sentiment—nothing ‘sought’ or forced. The effect may be heightened by what is suggested, but it depends finally upon the thoroughness of the work.

“ In the range of his subjects he is not less remarkable. Nothing comes amiss to his facile pencil, fertile imagination and earnest love of nature.

* * * * *

“ Few men have ever cared less for notoriety ; as modest as industrious, he has built his reputation upon his work

alone. Like Fortuny, he has never competed for barren honors, and rarely sent his pictures to exhibitions. Whenever he has done so, however, he has met with distinguished success. In 1864, the only occasion on which he exhibited at the Paris Salon, his picture received *Mention Honorable*, and his work has subsequently been 'medaled' at the Expositions of Liege, Brussels and the Centennial in Philadelphia. Many of his paintings are in public museums, and in the private collections of sovereigns.

"The Grand Duke of Oldenburg, Duke Ernest of Saxe-Coburg Gotha, the Emperor Alexander of Russia, the Countess of Flanders, and others, are among the royal and imperial amateurs who have purchased his pictures.

"Herzog is still a young man, and, while there are few living of his age who have accomplished so much, more still may be expected of him. His habit of constant study, of going to nature for even the slightest detail, keeps his work fresh and original, and it is reasonable to suppose that before the time arrives when his biography may be written, he will have won new laurels and added still more to his already established reputation.'

AMERICAN ART ASSOCIATION.

ILLUSTRATIONS.

NO. 57 GRISTMILL NEAR AALRUST, NORWAY.

" 81 ABANDONED SAW MILL, ADAM'S BROOK.

" 108 NORWEGIAN WATERFALL, WITH BEARS ; NEAR GOOL.

" 116 OSTEND PIER, HIGH WIND AND TIDE.

" 117 LANDSCAPE AND CATTLE.

" 134 NORWEGIAN WATERFALL IN HALLINGDAHLEN.

" 188 WINTER EVENING.

" 194 THE MILL AT GOLLING, TYROL.

CATALOGUE.

FIRST EVENING'S SALE,

WEDNESDAY, APRIL 25TH, AT EIGHT O'CLOCK, PROMPT,

AT THE AMERICAN ART GALLERIES.

No. 1

Cattle in Pasture

14 x 20

No. 2

Cascade, Indian Ladder

12 x 15

No. 3

Pennsylvania Cottage

15 x 20

No. 4

Cradling Rye

12 x 15

No. 5

Hemsdahls Fjelle, Norway.

(With Reindeer.)

12½ x 17

No. 6

On Fall Brook, Cuddiebachville, N. Y.

12 x 15

No. 7

Landscape with Cattle

17 x 13

No. 8

Two Families

(Sheep and Lambs.)

12 x 15

No. 9

Ploughing

14 x 19

No. 10

Noonday Rest

18 x 23

No. 11

The Home Pasture

14 x 19

No. 12

Old Mill in Winter

18 x 23

No. 13

Feeding Chickens

20 x 16

No. 14

Schuyler's Lake, Sussex Co., N. J.

16 x 20

No. 15

Rocky Gorge

27 x 22

No. 16

Dearleap Falls, Dingman's Creek

16 x 20

No. 17

The First Catch

22 x 27

No. 18

Deer Drinking

27 x 22

No. 19

The Ride through the Woods

22 x 27

No. 20

Trout Pool, Pennsylvania

27 x 22

No. 21

Ruin of an Old Mill

22 x 27

No. 22

Marshy Meadow

14 x 19

No. 23

The Farm Kitchen

22 x 27

No. 24

The Halt by the Way

14 x 19

No. 25

Summer Moonrise

6½ x 8½

No. 26

Bridge over Winona Falls

6½ x 8½

No. 27

Ravine on Raymond's Kill

26½ x 21½

No. 28

A Passing Call

6½ x 8½

No. 29

Pond Run, Montgomery Co., Penn.

24 x 30

No. 30

Landscape with Deer

6½ x 8½

No. 31

Evening on the Delaware

(Near Milford.)

24 x 31

No. 32

Gossau Valley, Tyrol

20 x 30

No. 33

Going Fishing

22 x 27

No. 34

Cottage in New Jersey

20 x 30

No. 35

Landscape with Cattle

22 x 27

No. 36

Norwegian Waterfall

(Hedemarken.)

30 x 40

No. 37

Moss' Mills, Dingman's Creek

22 x 27

No. 38

"The Sanctuary," Adam's Brook

37 x 33

No. 39

Cattle in the Woods

33 x 37

No. 40

The Hill Farm, Pike Co., Penn.

23½ x 31

No. 41

Deerleap Falls, from Below

27 x 22

No. 42

Eagle's Cliff

(Near the Delaware Water Gap.)

40 x 32½

No. 43

Moonrise

27 x 22

No. 44

"Charming Falls"

(Adam's Brook, Pike Co., Pennsylvania.)

40 x 33

No. 45

Old Farm House, Autumn

22 x 27

No. 46

Liberty Falls, from the Cavern

37 x 33

No. 47

July Morning, Sussex Co., N. J.

22 x 27

No. 48

Upper Adam's Brook

22 x 27

No. 49

Norwegian Glacier with Reindeer

18 x 24

No. 50

Spring Landscape

(Maples and Buttonwoods.)

23½ x 29½

No. 51

Lower Adam's Brook

22 x 27

No. 52

Winter Morning, Holland

12 x 15

No. 53

Woodland Path

27 x 22

No. 54

Jungfrau, Switzerland

12 x 15

No. 55

Brook Scene with Fisherman

22 x 27

No. 56

The Cottage Gate

24 x 30

No. 57

Grist Mill near Aalrust, Norway

24 x 30

No. 58

Gray Day on the Delaware

20 x 30



No. 57. GRIST MILL, NEAR AALRUS. 24 x 30.

No. 59

Autumn Landscape and Waterfall, Pa.

40 x 32½

No. 60

Utne Fjord, Hardanger, Norway

18 x 23

No. 61

The Path by the River

16 x 20

No. 62

Ready for the Sickle

16 x 20

No. 63

Waterfall on Broadhead's Creek, Monroe Co., Pa.

24 x 30

No. 64

Landscape, before a Storm

18 x 23

No. 65

Forest Glade

26½ x 22

No. 66

Landscape (Moonrise), Norway

18 x 23

No. 67

View of the Blue Ridge

From the Hill Road, Dingman's.

33 x 40

No. 68

Winter Scene, near Bushkill, Pike Co., Pa.

No. 69

Late Twilight

16 x 20

No. 70

Coming out of the Woods

16 x 20

No. 71

Farm Scene, near Port Jervis, N. Y.

24 x 29½

No. 72

Evening on the River

22 x 27

No. 73

Cattle and Sheep

6½ x 8½

No. 74

After the Freshet

6½ x 8½

No. 75

A Dangerous Bridge

(Blossoming Laurels.)

30 x 26½

No. 76

A Hazy Day

18 x 23

No. 77

Good Friends

12 x 16

No. 78

Harrowing

9 x 12

No. 79

The Duck Pond

14 x 18

No. 80

Moonrise, Delaware River

14 x 19



No. 81. ABANDONED SAW MILL, ADAMS BROOK. 22 x 27.

SECOND EVENING'S SALE,

THURSDAY, APRIL 26TH, AT EIGHT O'CLOCK, PROMPT,

AT THE AMERICAN ART GALLERIES.

No. 81

Abandoned Mill, Adam's Brook.

22 x 27

No. 82

Feeding the Fowls

12 x 16

No. 83

Cottage Porch

22 x 27

No. 84

Big Elk Pond, Pike Co., Pennsylvania

12 x 15

No. 85

Calves

9 x 11½

No. 86

Milking

10 x 12

No. 87

After the Shower

12½ x 19

No. 88

Early Twilight

19 x 14

No. 89

River View

12 x 15

No. 90

Landscape, with Sheep, Evening

12 x 15

No. 91

Landscape, with Cattle, New Jersey

20 x 30

No. 92

Evening in the Meadow

14 x 19

No. 93

A Misty Morning, Cattle Drinking

14 x 19

No. 94

Winter Evening

12 x 15

No. 95

Old Milldam, Pennsylvania

27 x 22

No. 96

Cottage in Pennsylvania

16 x 20

No. 97

Hauling Wood

27 x 22

No. 98

Buckwheat

16 x 20

No. 99

Sheep-shearing

24 x 30

No. 100

"Fidler's Elbow," Delaware River

20 x 30

No. 101

Rocky Gorge

22 x 27

No. 102

A Woodland Brook

22 x 27



No. 108. NORWEGIAN WATERFALL, WITH BEARS, NEAR GOOL. 18 x 33.

No. 103

Morning Landscape

30 x 24

No. 104

Mountain Torrent

30 x 24

No. 105

Waterfall on Adam's Brook

30 x 24

No. 106

Sunset on the Swamp

30 x 24

No. 107

Landscape with Deer

26½ x 22

No. 108

Norwegian Waterfall, with Bears

(Near Gool.)

24 x 30

No. 109

Old Mill, Raymond's Kill

 $26\frac{1}{2} \times 22$

No. 110

Blumlis Alp

(Switzerland.)

 24×30

No. 111

Spring Landscape

 $6\frac{1}{2} \times 8\frac{1}{2}$

No. 112

A Hill Pasture

 $6\frac{1}{2} \times 8\frac{1}{2}$

No. 113

Cattle, Spring Time

 $6\frac{1}{2} \times 8\frac{1}{2}$

No. 114

Lake of Gossau, with the Dachstein

(Tyrol.)

 30×40



No. 117. LANDSCAPE AND CATTLE. $31\frac{1}{2} \times 42\frac{1}{2}$.

No. 115

Norwegian Waterfall

(Near Lillehammer.)

30 x 40

No. 116

Ostend Pier, High Wind and Tide

32 x 44

No. 117

Landscape and Cattle

31 x 42½

No. 118

Swiss Landscape, Canton Wallis

16 x 20

No. 119

The Upper Pool, Adam's Brook

40 x 33

“Along this romantic valley are cliffs of wildest, craggiest forms, and streams as virginal as when they were the Indian maiden’s bath and mirror. Shut in with woods and buttressed with mighty walls of rock are cascades as lovely as any in the world—almost peerless in grace and variety of feature.”—EDMUND CLARENCE STEDMAN, in the *Aldine*.

No. 120

Waterfall

(Loerdalen, Norway.)

16 x 20

No. 121

Rocky Gorge, Fall Brook, Pa.

31 x 24

No. 122

After the Harvest, Cornfield and Cattle

16 x 22

No. 123

Tarring a Fisher Boat, Moonlight

(Holland.)

12 x 15

No. 124

Trout Fishing, Upper Raymond's Kill

30 x 27

No. 125

Rosenlauri Glacier, Switzerland

12 x 15

No. 126

Approaching Storm

23 x 28

No. 127

Rocks and Pines

37 x 33

No. 128

Cattle Drinking

22 x 27

No. 129

Scharitzkehl, Bavarian Highlands

15½ x 21

No. 130

Winona Falls

28 x 22½

No. 131

Jungfrau, Moench, and Eiger

(Switzerland.)

15½ x 21

No. 132

Misty Morning on the Lake

18 x 27

No. 133 *

The Staubbach

(Lauterbrunnen Valley, Switzerland.)

45 x 63

“It is not noon—the sunbow’s rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver’s waving column
O’er the crags headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser’s tail,
The giant steed to be bestrode by death,
As told in the Apocalypse.”—*Manfred*.

No. 134 *

Norwegian Waterfall

(In Hallingdahlen.)

45 x 63

“Quite apart in its individuality is a magnificent *Norwegian Waterfall*, by our countryman H. HERZOG, whose works are, unfortunately, so rarely to be seen here. This excellent picture seems the result of a strong classical feeling for landscape art. The painter has adjusted with accuracy the different elements of the composition and brought them into entire harmony. More than this, however, he has painted with utter truthfulness; the foaming water actually rushes at us. His color-sense is highly developed, and the solemnity of nature that he wishes to portray is most admirably rendered.—*Bremen* (Germany) *News*, March 19, 1886.



No. 134. NORWEGIAN WATERFALL IN HALLINGDAHLEN. 45 x 63.

No. 135

A Cottage Garden

24 x 30

No. 136

Liberty Falls, Adam's Brook

37 x 33

No. 137

Landscape and Cattle

24 x 30

No. 138

Nooning

22 x 27

No. 139

The Home of the Heron

27 x 22

No. 140

Trout Stream in Pennsylvania

22 x 27

No. 141

Winter Scene with Ox Team

24 x 30

No. 142

Landscape, Adam's Brook

22 x 27

No. 143

The Little Shepherd

22 x 26½

No. 144

Misty Morning on the Lake

18 x 27

No. 145

Cottage Garden, Autumn

24 x 30

No. 146

Factory Falls, Pike Co., Pennsylvania

22 x 27

No. 147

Norwegian Waterfall, near Naes

12 x 15

No. 148

Norwegian Fjord, Fjellewatten

11½ x 16½

No. 149

After the Storm

22 x 27

No. 150

Scene in the Swamp

22 x 27

No. 151

Landscape by the River

16 x 20

No. 152

Sunny Afternoon

16 x 20

No. 153

Fishermen Coming Home

24 x 30

No. 154

Feeding Poultry

16 x 22

No. 155

Evening Twilight

12 x 16

No. 156

New Jersey Cottage

16 x 20

THIRD EVENING'S SALE,

FRIDAY, APRIL 27TH, AT EIGHT O'CLOCK PROMPT,

AT THE AMERICAN ART GALLERIES.

No. 157

Cottage Porch

10 x 12

No. 158

Drying the Nets

10½ x 16

No. 159

Evening, Milking

10½ x 14

No. 160

A Cold Day

12 x 15

No. 161

Cattle in Meadow

15½ x 21

No. 162

Mountain Road, Rainy Weather

12 x 15

No. 163

Fishing Smacks Going Out

(Scheveningen, Holland.)

10½ x 15

No. 164

Evening in the Woods

14 x 20

No. 165

Farmyard near Elfen Gorge

20 x 26

No. 166

Return from the Mountain Pastures

(Norway.)

11½ x 16½

No. 167

A Swampy Meadow, Cattle Grazing

22 x 27

No. 168

Farmyard in New Jersey

22 x 27

No. 169

Norwegian Highlands

11½ x 16½

No. 170

Twindefossen, Waterfall

(Norway.)

12 x 16

No. 171

Twilight after a Summer Rain

16 x 20

No. 172

Tchingel Horn

(Lauterbrunnen Valley, Switzerland.)

12 x 16

No. 173

Sycamores by the River

16 x 20

No. 174

Marine, Coast of Holland

12 x 16

No. 175

Lake of Gossau, Tyrol

12 x 16

No. 176

On the Lake

22 x 27

No. 177

Landscape, Adam's Brook

22 x 27

No. 178

A Pool in the Forest

(Morning Effect, with Deer.)

27½ x 33

No. 179

Old Mill with Cascade

30 x 24

No. 180

View on the Delaware, below Milford

20 x 30

No. 181

Hazy Summer Day

20 x 30

No. 182

Driving the Flock Home

15½ x 21

No. 183

Sunset and Moonrise

40 x 33

No. 184

The Interrupted Conference

18 x 24

No. 185

Ravine of Gossau

(Austrian Tyrol.)

30 x 40

No. 186

A Gleam of Sunshine

37 x 33

No. 187

The Scharitzkehl

(Bavarian Tyrol.)

30 x 40

No. 188

Winter Evening

18 x 23

No. 189

Landscape with Figures

30 x 24

No. 190

Loch Tavern Pond

18 x 23



No. 188. WINTER EVENING. 24 x 30.



No. 194. THE MILL AT GOLLING, TYROL. 31 x 42½.

No. 191

Lower Raymond's Kill Falls

36 x 42

No. 192 *

Norwegian Fjord

(Near Utne, Hardanger; Storm Effect, with Fishermen.)

60 x 84

"It would be useless in a few words to attempt to give any idea of the large painting of *The Hardanger Fjord*. . . . It is a magnificent work, both in composition and coloring.—*Philadelphia Enquirer*, March 31, 1855.

A companion piece to this picture, in the possession of Mr. J. G. Walmough, was medaled at the Centennial Exposition, 1876.

No. 193

Group of Chestnut Trees, Evening

(With Deer.)

33 x 39½

No. 194

The Mill at Golling

(Bavarian Tyrol.)

31 x 42½

No. 195

Forest Solitude

24 x 30

No. 196

Cascade, Upper Adam's Brook

37 x 32 $\frac{1}{2}$

No. 197

A Sylvan Retreat

24 x 30

No. 198

Norwegian Highlands

(Fiile Fjelle, with Reindeer.)

18 x 24

" On lonely heights

The splay-foot reindeer browse the scanty moss

Through the long summer days that have no nights."

No. 199

Norwegian Fjord, near Sogndalen

15 $\frac{1}{2}$ x 21

No. 200

Before the Storm, Landscape with Sheep

15 $\frac{1}{2}$ x 21

No. 201

Waterfall

18 x 24

No. 202

Norwegian Waterfall near Hoenefoso

26½ x 22

No. 203

Evening near Koolbars

14 x 19

No. 204

Sheep in Pasture

14 x 19

No. 205

Alpine Glow, Jungfrau, Switzerland

15½ x 21

No. 206

Bushkill Falls, Monroe Co., Pa.

37 x 33

No. 207

Mill and Waterfall, Unterberg, Tyrol

24 x 30

No. 208

Autumn Landscape, Pike Co., Pa.

40 x 32½

No. 209

Waterfall in Rangerike, Norway

15½ x 21

No. 210

Rocky Ledge

40 x 33

No. 211

Lyster Fjelle, Norway

15½ x 21

No. 212

Brook Scene, with Fisherman

22 x 27

No. 213

Crystal Falls, Pike Co., Pa.

37 x 32½

No. 214

After the Rain

(Delaware River, below Port Jervis.)

22 x 27

No. 215

Norwegian Waterfall and Grist Mills in Vosse

No. 216

Cattle and Sheep

6½ x 8½

No. 217

Ox Team in Barnyard

6½ x 8½

No. 218

The Wetterhorn, Switzerland

16 x 22

No. 219

Cattle in the Creek, Hot Weather

22 x 27

No. 220

On the Road to the Ferry (Dingman's)

18 x 23

No. 221

Waterfall in Pike Co., Pa.

22 x 27

No. 222

Cattle in the Pasture

18 x 23

No. 223

Before the Rain

24 x 30

No. 224

Landscape, Adam's Brook

22 x 27

No. 225

After the Rain

24 x 30

No. 226

Young Shepherd

12 x 16

NOTE.—Nos. 133, 134 and 192, marked with a *, are the only paintings upon which a limit has been placed by the artist; all the others are to be sold positively without reserve.

AMERICAN ART ASSOCIATION.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

179
H44
H44
1888
Apr.
25